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# THE DECORATOR AND FURNISHER

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Designs and Articles submitted for publication, will be returned, if not accepted.

Correspondents will please give their full address in each communication.

We will not undertake to Classify any Advertisement received later than the 10th of the Month.

OUR COLORED PLATE.—This month we offer another of our series of colored plates, showing two designs by Messrs. Kessel & Bethausen, of this city, for ceilings in the Persian and Moresque styles of decoration; two forms of mural work which promise to contest with the Renaissance the question of popularity.

Unlike the Renaissance, the colors are not half tints but are decided and brilliant, setting off the detail work with great distinctness and clearness and with the pattern producing effects which are sought in vain in other styles. There is a richness to these two modes of decoration which is very charming when applied to actual work.

ONE of our English exchanges, known as *The Plumber and Decorator*, takes occasion through a correspondent in its October issue, to make us the object of an unwarranted, false, and unprovoked attack. The correspondent signs himself H. C. Standage, and brings accusations against us of showing him a slight, that contain not one word of truth either in fact or in the interpretation he attaches to our action. The same mail which brought us the copy of the paper containing this vicious assault, likewise brought a letter from Mr. Standage wherein he apologizes and regrets and retracts what he says in print, and practically admits that he made an error and a fool of himself at the same time.

This may or may not be perfectly satisfactory to us so far as Mr. Standage is concerned, but it does not change the position assumed by *The Plumber and Decorator* in voluntarily and knowingly constituting itself a vehicle for making public a malicious and unmanly charge against another journal.

While Mr. Standage complains of us on the ground of neglect, he occupies the first half of his letter with a charge against another American publication of appropriating his articles without credit, and the editor of *The Plumber and Decorator* has the effrontery to publish it despite the fact that he has on page 577 of his own paper, in the very number containing this scandal, an article entitled "House Decoration," which was written by the editor of our paper and published by us in our November 1883 issue. It is given here without one word of credit, and, as Mr. Standage says, "without so much as a polite 'by your leave.'"

This is not the first time by any means that we have been made the victim of piratical half-breed English publications. *The London Caterer* bodily transferred, without credit, one of our recent articles giving Shakespearean quotations suitable to be put upon dining china, and two of the most prominent papers in London reproduced last month two full page illustrations from us without even the vaguest reference to the source of their supply.

We have not whined and whimpered about these thefts, however, as the English papers have been doing for the past ten years; we took it for granted that it was the best material they could get hold of.

It is about time the absurd and altogether contemptible habit of English journals, of accusing American papers of taking their articles, was

shown up in its falsity and put a stop to; if it were done to such an extent as claimed, the miserable prices paid by English publishers for their articles would reduce the offence far below petty larceny. As it is there is not a square inch of ground for the charge to stand on, and those who daily see the papers of both countries are not deceived by the childish plaint.

We have nothing to do with this phase of the case, however, for we are not charged with it, but we want *The Plumber and Decorator* to understand, in just as plain words as we can use, our opinion of it and of its correspondent.

WE have carefully avoided for the past two years any personal mention in our columns. When we have noticed a novelty the name of the inventor or manufacturer has been omitted. We did this purposely to avoid the very appearance of putting anything in our reading department which could be construed into an advertisement; we wished to show that one paper, at least, could notice articles upon their merit, uninfluenced by pecuniary consideration. We took this stand not on moral grounds, but entirely on sound business principles; we knew that to succeed we must inspire confidence.

We have succeeded, and now, when our circulation and advertising place us where we certainly must be above the suspicion of any other object than to provide valuable information to our readers, we propose to try an experiment. We intend to give each month two articles upon some departments of the home, showing the utensils or materials in each particular department which are obtainable in this city, and shall describe them and give their prices. We shall select the houses showing these goods from among those we believe to be the best, and shall, so far as possible, confine ourselves to the account of novelties. We shall give no complimentary notices, merely the facts, and accept no price for whatever we may say. If we find the experiment is not what it should be we shall discontinue it.

Our first articles will be found on pages 61 and 62 of this issue, and treating of carpets and house-furnishing goods.

PRACTICALLY we are without any means of public artistic education; there is but one museum of any importance whatever, and it has been made the object of an attack, which detracts necessarily from its usefulness, and it is free to the people only upon four days in the week, when in justice to its mission it should be open and free every day. If the Louvre can afford to display its wealth of rare possessions without charge, certainly the Metropolitan Museum of Art might strive to do likewise. We have no Zoological Gardens that are worthy of the name, no beautifully-arranged flower beds or artistically trimmed trees, where nature may be studied to the best advantage; we have none of these helps to a popular education, and there is no appearance of any attempt being made to secure them.

MR. EDWARD DEWSON, with whom our readers have been made familiar by his frequent illustrations and designs appearing in these pages, has recently removed his studio and his labors to Chicago, where he hopes either to draw that enterprising city over to a regard for the esthetic inwardness of Boston high art, or acquire, himself, a fair share of that wild western indifference to the conventionalities of art which is in the atmosphere of the Garden City of the West.